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A FILMED DEMONSTRATION OF THE TEACHING OF SHINICHI SUZUKI WITH AMERICAN PRESCHOOL AND GRADE SCHOOL CHILDREN AND THEIR MOTHERS AS SUBJECTS.

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THE DEVELOPMENT OF A FILMED DEMONSTRATION OF THE SUZUKI METHOD OF TEACHING VIOLIN TO THE YOUNG CHILD WAS DESCRIBED. THE PURPOSE OF THIS FILM WAS TO SHOW HOW THIS PROGRAM MIGHT BE APPLIED TO AMERICAN STRING INSTRUMENT INSTRUCTION. IT WAS PRIMARILY DIRECTED TO THE STRING INSTRUMENT TEACHER OR AN INDIVIDUAL INTERESTED IN BECOMING A TEACHER OF THE SUZUKI TECHNIQUES. THE REPORT INCLUDED A DESCRIPTION OF SHINICHI SUZUKI'S TALENT EDUCATION MOVEMENT IN JAPAN AND THE TECHNIQUE HE DEVELOPED. A SYNOPSIS OF THE FILM WAS GIVEN WHICH EMPHASIZED PARTICULAR ASPECTS OF THE METHOD--A LISTENING PROGRAM, ROLE OF THE MOTHER, BOWING, MOBILITY AND FLEXIBILITY WHILE PLAYING, AND THE "GAMES" APPROACH FOR MASTERING TECHNIQUES. THIS SYNOPSIS WAS USED AS THE BASIS FOR A FILM SEQUENCE WHICH LISTED THE ACTION PHOTOGRAPHED FOR EACH EPISODE. THE FILM WAS CREATED AT THE 5-DAY SUZUKI WORKSHOP SPONSORED BY SOUTHERN ILLINOIS UNIVERSITY FOR APPROXIMATELY 30 CHILDREN. THE UNIVERSITY OF ILLINOIS FILM SERVICE PRODUCED THE FILM WHICH IS A 30-MINUTE COLOR PRODUCTION WITH NARRATION. A BRIEF SEQUENCE BORROWED FROM THE HITACHI COMPANY OF JAPAN IS USED AS AN INTRODUCTORY SCENE. (WB)

U. S. DEPARTMENT OF HEALTH, EDUCATION AND WELFARE
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A FILMED DEMONSTRATION OF THE TEACHING OF SHINICHI SUZUKI
WITH AMERICAN PRESCHOOL AND GRADE SCHOOL CHILDREN AND
THEIR MOTHERS AS SUBJECTS

Cooperative Research Project No. S-382

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CHAPTER I

THE PROBLEM

The teaching of Shinichi Suzuki is perhaps the most significant contribution to music education in the first half of this century. Certainly the entire field of string education is indebted to his new methods. Commensurate with his belief that children possess the ability to grasp concepts and acquire skills at a very early age, Suzuki bases his approach on the use of imitation by sight and sound, applying his theory to children of preschool age. The results are remarkably successful. Enlisting the aid of several assistants, Suzuki has enlarged his program throughout much of Japan. Now, eighteen years after its inception, literally thousands of Japanese students have participated and profited from this program.

Perhaps the most unique facet of the Suzuki approach is the successful training of preschool youngsters. This sharply contrasts with present practices in the United States where it is believed that instrumental skills can be most successfully introduced at the fourth grade level or even later. The Suzuki idea of early string training seems to have three points in its favor which far outweigh the reasons for postponing the experience to a later age. First, preschool children have no school responsibilities and virtually no outside activities to curtail their time and interests. Thus, they can devote as much time and energy to the development of a skill as they are inclined and encouraged to do. Second, they spend most of their time with at least one parent who can

provide encouragement and possibly some supervision of practice.

Third, the pliability of the bone and muscle structure makes children of preschool age easily adaptable to the position and physical movements required in playing a string instrument.

Since the results of Suzuki's teaching are so completely convincing to music teachers and to some of the greatest artists alike, a number of teachers of the United States have begun to imitate his method, based in rare instances on personal contact, but more commonly on written reports or hearsay. As a result a great many teachers employ some of his principles with only superficial knowledge of his approach. "Suzuki Programs" are springing up all over the country, with many teachers who are not sufficiently informed as to the true nature of Suzuki's method of instruction. If this movement is permitted to snowball without further aid or control, it is likely to produce inferior results.

This small contract program proposed to develop a film demonstrating the violin teaching techniques and methods of Shinichi Suzuki with elementary and preschool children. Teaching was to be solely by Mr. Suzuki, but the film organization and scenario was prepared by a committee of four string experts in the United States, advised by the Preschool Instruction Committee of the American String Teachers Association.

OBJECTIVES

The plan of this project was to provide a film of approximately

30 minutes duration which would show in detail how Suzuki overcomes the specific problems encountered in teaching violin to the young child. The film would show Mr. Suzuki at work; it would explain his ideas and point out subtleties in his methods. Emphasis was on the manner of teaching with maximum demonstration rather than on the performance of children. It was proposed to make the film in color for maximum attractiveness but with the capability to make also black and white copies if so desired.

RELATED LITERATURE

A great many articles have been written on Suzuki's teaching. To mention only a few: Time Magazine,¹ "Eliminate Chairs in Violin Teaching,"² "An Administrator's View on the Suzuki-Kendall Method of String Instruction,"³ "Some Conclusions Concerning the Suzuki Method of Teaching Violin."⁴

The first detailed and reliable account of Suzuki's teaching came from John Kendall who visited and observed the "Talent Education" schools of Suzuki in 1959, sponsored by the Presser and Bok Foundations. Since then, numerous articles have been written on this approach, and practically every string teachers' conference in the country has had one or more sessions devoted to the teaching methods

¹August 24, 1959.

²John Kendall, School Musician, January 1964.

³C. E. Faust, American String Teacher, Vol. XIII, No. 3.

⁴Herbert A. Smith, American String Teacher, Vol XV, No. 1.

of Suzuki. Teachers began to experiment with very young and not so young pupils with emphasis on listening and imitative learning. Among such experimental centers are those in Seattle, Washington; Minneapolis, Mankato, Minnesota; Maryville, Tennessee; Edwardsville, Urbana, DeKalb, Evanston, Illinois; Baltimore, Maryland; Detroit, Michigan, and many other places.

A number of teachers have visited Japan, among them Professor Clifford Cook of Oberlin, who spent several weeks in observing the instruction; Al Wassel, Instrumental Supervisor, Trenton Public Schools; Rachel Carr, writer and author of "All Children are Musical" Woman's Day, March 1962; and many others. The world famous violinist, Joseph Szigeti, reported in glowing terms as early as 1955 to the New York Times on Suzuki's teaching, but his article was politely refused. The great cellist, Pablo Casals, when he heard a group of young children play so beautifully was induced to tears. And so were many in the American audiences that heard Suzuki's group of ten children during its American tour in the spring of 1964. The incredibly fine playing of children so young (ages five to thirteen) created tremendous interest during the MENC-ASTA Conference in Philadelphia and many other places during the brief tour of the Suzuki group. A great many articles and news reports ensued.

Considering the significance of this project* little material is

*According to Dr. Joe McVee Hunt and Dr. Wesley C. Becker, noted psychologists and investigators in the area of early learning experiences, the principles of Suzuki are in line with the latest findings in other fields of investigations.

available in this country to guide the teachers in implementing the Suzuki program. The "Listen and Play" series, a method with supplementary recordings by John Kendall, utilizing most of the materials in the original method of Suzuki is now available. However, most of the information concerning the approach is communicated by word of mouth. An authentic film with Suzuki as a central figure would do much to build a solid foundation under this rapidly spreading movement.

Two Japanese films have been made on the "Talent Education" program of Suzuki. These films describe the program as a whole and present very large groups of children playing in a stadium, even though the Suzuki method is actually based on individual instruction. The purpose of these films is motivation; the films pay little attention to teaching procedures. As has been shown, there is no need at present for motivation type films, but rather for one showing specifics on how this program might be applied to American string instruction.

CHAPTER II

PROCEDURE

Plans for the Suzuki film were developed under the guidance of the Project Director with the full cooperation of the Committee on the Pre-School Instruction of the American String Teachers Association. This committee is headed by Professor John Kendall, of Southern Illinois University, Edwardsville, and consists of the following members:

John Kendall (Chairman), Southern Illinois University, Edwardsville, Illinois.

Sister Mary Annella S. N. J. M., Holy Names Academy, 728 21st Avenue E, Seattle, Washington 98102.

Theodore R. Brunson, Music Department, Mankato State College, Mankato, Minnesota.

Mrs. Elizabeth Chapman, 127 East Avenue, Hampton, Virginia.

Sister Jane Elizabeth, Fontbonne College, 6800 Wydown Blvd., St. Louis, Missouri 63105.

Karla Kantner, 1315 Northeast 47th Street, Seattle, Washington 98105.

Kent Perry, Maryville College, Department of Fine Arts, Maryville, Tennessee.

Jeanette Scott, 815 Cottage Street, N. E., Salem, Oregon 97301.

Carl Shultz, 304 S. 7th Street, DeKalb, Illinois.

Yvonne Tait, Tucson Public Schools, 1010 East 10th Street, Tucson, Arizona.

Walter J. Targ, 1825 Ford Parkway, St. Paul 16, Minnesota.

A tentative outline of the film, prepared by Professor John Kendall was sent to the members of the committee. Their ideas and suggestions were solicited. The concensus of opinion was that a film of approximately 30-minute duration must necessarily be limited in scope to allow for adequate coverage of the topics presented, and therefore only the beginning stages of instruction should be presented. The tentative outline and a digest of the communications with committee members follows:

Tentative Outline of Film

Episode 1: Scene showing mother and child listening together. Background explanation of importance of this step.

Episode 2: (a) Showing the child how to handle the instrument and feel comfortable with instrument and bow (group of 3 or 4 children).

(b) Showing the mother how to place the violin under chin of child in proper manner, with teacher guiding and demonstration (child, mother, teacher-group).

(c) Showing the child placing the instrument himself and making adjustments (with and without shoulder pad).

(d) Shaping the right hand on the bow (mother, child, teacher).

Episode 3: (a) The first bow stroke: short bows on middle (teacher and student).

(b) Establishing the "bow platform" (square of the arm, etc.).

(c) The "lift and set" bow control game.

(d) Showing the mother how to direct the home practice of the forearm bow stroke with the child.

Episode 4: (a) Motion games played while practicing the basic rhythms on open strings.

(b) Other posture and mobility games.

Episode 5: (a) Shaping the left hand (first teacher and pupil, then, teacher, mother and pupil, showing mother how to help at home practice).

(b) The "stop, think and play" idea--demonstrate and explain, introduce finger patterns (close 2-3) for left hand.

(c) The A-major scale.

(d) Teaching intonation (child and teacher).

Episode 6: (a) Inventing tunes and patterns--creative work by children.

(b) Performance of easy melodies by several mothers.

Episode 7: (a) Transition from short bows to legato--teaching the whole bow.

(b) Performing the Suzuki "Allegro" with memory and antiphonal games.

Episode 8: (a) Performances by advanced performers.

(b) Teaching techniques at higher levels.

concluding narrative.

suggestions by Clifford Cook:

Suzuki explaining pre-study listening to some mothers showing stages in the hold of the violin, showing hold of bow and some exercises for it, showing the steps leading to playing of Twinkle Twinkle Variations, leading a group in playing the Variations (with some of his games), explaining the new points in Warnung, Christmas Song, Allegro, Perpetual Motion, Allegretto, Menuetto 2.

I suggest the film be limited to Book I of the original Suzuki Violin School (through Gossec Gavotte). I can see no point in showing him with a kid who learned a Vivaldi Concerto in the conventional manner--this would be phony and misleading. There should be plenty of material in the above for a film of the length we discussed.

suggestions from John Kendall:

I am apprehensive about maintaining the proper balance between spontaneity and structure in the film. An example of too much of the former is the kinescope I'm asking KFVO in Seattle to send you. An example of the latter is, I think, Waller's film, excellent though it is in many respects.

Another consideration is the real objective of the film: Is it to show Suzuki at work? Is it to explain his ideas? Is it to show how he may work with American children? Is it to show how small children may be taught? Will the emphasis be on the listening, or the techniques, as the key factor?

We cannot include all of these, yet eliminating too much will give a one-sided and perhaps misleading view of the ideas. I have found that a carefully planned and fast-paced demonstration and lecture still leaves many unanswered questions and sometimes creates misconceptions, unless at least two hours are available.

How then can we do a job in a half-hour film? We must carefully limit the objectives.

Suggestions by Jeanette Scott:

I like especially Mr. Cook's suggestion number one. The importance of the prelistening is hard to impress upon American mothers. We need to drive this home. But, what about the language problem? Could a few Japanese-speaking mothers be found, so that Mr. Suzuki could make his points, and then translation dubbed in or titled, like the old silent movies?

Showing the mothers about helping the child hold the violin and bow is vitally important too.

I am not so much in favor of large groups playing. There is so much misconception already about this being mass production.

Why the suggestion for playing outdoors, Mr. Kendall? Isn't this artificial?

I favor John Kendall's episode 1, episode 2 (a) (b) (c) (d), episode 5 (a) (b) (d).

What we need most is something convincing to show parents the importance of their role.

Suggestions from Ted Brunson:

I think it is obvious that this must be a "teaching" film rather than one which emphasizes performance--if for no other reason than the movement is so new in this country that it might be difficult to locate a group of advanced performers who have been trained in this method. (If such a group does exist, they could admirably serve to conclude the film.)

Suzuki should actually give a group of mothers their first lessons as well as explain pre-study listening.

I agree completely with Mr. Cook in regard to not using advanced students who have been trained conventionally. If it is felt that a truly advanced performance be utilized, I would advocate using one of his Japanese pupils if necessary.

Although the "listening" concept must be emphasized, I do not see how you can devote much of the film to it--most of the footage must be devoted to his techniques.

I disagree with Mr. Kendall in his 1 (b)--I think that every step of the way, every move that Mr. Suzuki makes should be clearly narrated--but with the narration done (or written) by Mr. Kendall, and not by Mr. Suzuki or others from his Talent Education

Movement. I feel that his tour here last year was marred by his inadequate means of communicating verbally with us.

Otherwise I feel that Mr. Kendall has outlined an excellent prospectus.

Suggestions by Albert Wassell:

I lean towards John Kendall's ideas. His procedure is detailed, and this is necessary.

Stress the rote approach in this whole scheme of instruction.

The material you have compiled for the U.S. Office of Education is excellent.

I suggest that a short run of the old film be used. Americans are competition conscious--so are all nationalities for that matter. Using the Japanese film, even for a minute or two, would focus attention on the beginnings of this movement. Let's admit that we are copying the Japanese, for a change.

Suggestions from Walter Targ:

I have nothing to add in any way of comments except to say that the salient features of the Suzuki approach (as I understand them) appear to be well presented and illustrated. I particularly like the emphasis which the film places on the role of the mother. To me, this is so important, especially in the United States where the lax parental role is so often evident. In my own experience, I anticipate a 50 to 60% drop-out among parents (I work in groups of fives) once the honeymoon or "cute" stage is passed. But the core which remains is loyal, grateful, and highly cooperative.

Suggestions from Sister Mary Annella:

The ideas outlined by John Kendall adequately contain all important points that I would desire incorporated in the Suzuki film. It is my firm conviction, however, that one half-hour film does not provide sufficient time for an effective presentation of essential instructional devices. Perhaps two one-hour length films would be advisable.

Upon receiving the suggestions from the Pre-School Committee members, Professor Kendall came to Urbana for a meeting with the Project Director, and a synopsis for the film was jointly prepared.

SYNOPSIS OF SUZUKI FILM*

- Episode 1 Children sitting in a circle with Suzuki in the center and mothers in the background; one child stands near Suzuki and plays a short tune; another child comes forward and plays another tune. Camera to dwell long enough on main characters, then shift to listening children and mothers.
1-1/2 min
- Conclude with soloists taking bow, listeners clapping, then fade out sound and begin flash-back narration of the Suzuki movement, leading into few selected scenes adapted from earlier films on Suzuki.
1-1/2 min
- Episode 2 Selected Scenes from Suzuki films.
2-3 min
- Episode 3 Narration leads back to the American scene. Children with cases walking to lessons, accompanied by mothers. Child opens case, tightens bow, applies rosin.
1 min
- Episode 4 Narration explains importance of listening program at home. Film shows simulated home listening scene with formal and informal listening.
1-1/2 min
- Episode 5 Suzuki teaches mothers; wide angle shot with several characters, then Suzuki concentrates on one. Place violin; narrator explains proceedings.
2 min
- Episode 6 Mother teaches child to place and hold violin. Suzuki supervises. Use two subjects. Narration explains proceedings.
2 min
- Episode 7 Teach mothers to hold bow; Suzuki and group of mothers. Wide angle shot, then focus on the hand.
2 min
- Episode 8 Children taught by mothers--Suzuki supervises; take two or three pairs of subjects.

*To be prepared during the Summer 1965 pending the availability of federal funds. This first draft was prepared by John Kendall and Paul Rolland on May 9, 1965. Recipients of this draft were invited to send comments and suggestions to Paul Rolland, School of Music, University of Illinois, Urbana.

- Episode 9 Suzuki teaches "lift and set" bow-games. Narration explains. Group and close-up shot.
2 min
- Episode 10 Suzuki teaches the group the basic rhythm  SOUND.
1-1/2 min
- Episode 11 Suzuki teaches the mother the same; Suzuki teaches one child; child plays alone.
2 min
- Episode 12 Group of children walking as they play basic rhythms.
3 min
- Episode 13 Shaping the left hand; use 1, 2, 3 fingers. "Stop, think, play." Close-up with Suzuki and one child. SOUND.
2 min Two subjects.
- Episode 14 Optional scene--pending approval of Suzuki. Intonation game. Child moves mother's finger to "fix it;" two children doing same.
2 min
- Episode 15 Play "Twinkle-Twinkle . . ." Suzuki teaches first variation with "stop-think-listen." Use three children for theme. SOUND.
2 min
- Episode 16 Fluent playing of "Twinkle-Twinkle . . ." with variations; groups or solo. SOUND.
3 min
- Episode 17 Lengthening the bow stroke. SOUND.
1 min
- Episode 18 Mothers play "Lullaby." SOUND.
1 min
- Episode 19 Suzuki "Allegro" played in two part antiphonal games. SOUND.
2 min
- Episode 20 Children play Bach "Menuet" (solo).
1 min
- Episode 20 Final scene: Child unscrews bow, cleans up violin, puts

2 min	it away; children wave good-bye to Suzuki. During scene, narrator explains (summary) the principles of Suzuki's teaching.
Credits	Musical background of suitable orchestral selection.
1 min	

Estimated total time: 40 minutes; estimate is on the high side.

The synopsis is subject to further scrutiny; suggestions for improvement will be gratefully received.

The synopsis was then mailed to the members of the Pre-school Committee and to Mr. Suzuki. The responding committee members enthusiastically endorsed the synopsis. No communication was received from Mr. Suzuki at this time, other than his consent to participate in the filming; but upon his arrival in this country, he was highly complimentary about the plan.

From this a film shot sequence was prepared by Mr. Jesse Barr for the cameramen as follows:

Film Shot Sequence

Shot 1:	Suzuki clip with sound.
Shot 2:	M. C. U. Exterior Low angle Low angle dolly shot of walkway looking up at overhang.
Shot 3:	C. U. 's Exterior Series of dolly shots showing individual children's and mothers' faces. These will be shot through the exterior pillars located near the entrance of the auditorium.
Shot 4:	W. S.

Exterior

**Dolly shot of entire group (to include mothers and children)
shot in same manner as shot 3.**

Shot 5: C. U.

Exterior

**Low camera position reveals feet and violin cases passing
through frame in succession.**

**Title will appear over preceding shot pattern. Music
which began in Suzuki film (Happy Children of Japan)
will continue throughout this entire sequence.**

Shot 6: C. U.'s

Interior

**Montage sequence of violin cases being opened and prepared,
i. e. opening case, applying rosin, tightening string, etc.
(with sound).**

Shot 7: C. U.'s

Interior

Sequence shots of mothers' and children's faces.

**Those shots will be used as cutaways and may be incor-
porated as inserts during the violin case opening sequence
(with sound).**

Shot 8: C. U.

Interior

Suzuki talking and demonstrating.(with sound).

Shot 9: W. S.

Interior

Suzuki and group

Suzuki to cue the next action (with sound).

Shot 10: C. U.'s

Interior

**As needed on performance of children and/or instruction by
Suzuki. To include at least two or three children.**

Shot 11: E. C. U.'s

Interior

Shots of faces and action: Suzuki, children, mothers.

**Shot 12: Shots 11 and 12 are to demonstrate informal and formal lis-
tening sessions.**

W. S.**Interior**

High angle camera looking down on mother, child and phonograph. Each of these centers of interest is finely lighted with pencil point precision. Much of the rest of the area will fall into darkness thereby adding an abstract and dramatic quality to the shot. Both the child and the parent are involved in activities other than exclusively listening to the phonograph (i. e. reading, knitting, etc.). The strains of a Bach Concerto are heard coming from the phonograph.

- Shot 13: C. U.
Interior
The shot begins with a close-up of the record spinning on the phonograph. Eventually a close-up of attentive boy's face is superimposed onto this image. Music continues throughout sequence.
- Shot 14: C. U.
Interior
Boy's profile in the foreground of the frame. He is humming the melody heard during the listening sequences, while readying his violin. In the background Suzuki is giving instruction to a mother. Camera begins dolly away from boy and ends up on c. u. of Suzuki and mother (or mothers). If necessary camera dolly will follow Suzuki as he moves from mother to mother with his instruction. Essentially this instruction is in the placement of the violin.
- Shot 15: C. U.'s
Interior
Series of close-ups on the action.
- Shot 16: C. U.
Interior
Suzuki's hands properly placing mother's hands
DISSOLVE TO:
- Shot 17: C. U.
Interior
Mother's hands properly placing child's hands . . . Dolly to m. s. of mother placing violin for the child.
- Shot 18: C. U.
Interior
Suzuki supervising
- Shot 19: M. S.
Interior
Suzuki helping with instruction.

- Shot 20: E. C. U's
Interior
Shots of Suzuki, mother, child and action.
- Shot 21: W. S.
Interior
"Lift and set" bow games.
- Shot 22: C. U. 's
Interior
As needed (possible sound)
- Shot 23: C. U. or E. C. U.
Interior
Suzuki doing the basic rhythm
- Shot 24: C. U.
Interior
Children's faces and action.
- Shot 25: C. U.
Interior
Mother learning basic rhythm.
- Shot 26: M. S.
Interior
Suzuki and mothers. Dolly to M. S. of Suzuki and child doing basic rhythm pattern.
- Shot 27: C. U.
Interior
Child playing basic rhythm notes.
- Shot 28: M. S.
Interior
Low-angle camera as children pass directly into and out of camera frame while playing basic rhythms.
- Shot 29: C. U. 's
Interior
Faces of children passing camera playing basic rhythms.
- Shot 30: W. S.
Interior
Suzuki and children walking about stage. Possibility of side and head-on shots (two camera arrangement).
- Shot 31: C. U.
Interior

Suzuki: "Stop, Think, Play"
Shaping left hand.

Shot 32: M. S.
Interior
Suzuki with child.

Shot 33: C. U.'s
Interior
As needed (Suzuki, child, action)

Shot 34: M. S.
Interior
Mother and child in Intonation Game.

Shot 35: W. S.
Interior
Same as 34.

Shot 36: C. U.'s
Interior
Shots of action of Intonation Game.

Shot 37: M. S.
Interior
Over Suzuki's shoulder as students play "Twinkle."

Shot 38: M. S.
Interior
Reverse Angle.

Shot 39: C. U.
Interior
Dolly shot of students playing "Twinkle." Camera continues
dollying and comes to rest on m. c. u. or c. u. of soloist who
renders a fluent version of same piece.

Shot 40: E. C. U.
Interior
Suzuki's extended bow technique. Demonstrated by Suzuki or
child (with sound).

Shot 41: M. S.
Interior
Suzuki and children.

Shot 42: W. S. or M. S.
Interior
High angle camera as mothers play "Lullaby."

- Shot 43: C. U.'s
Interior
If interesting or needed.
- Shot 44: C. U.
Interior
Suzuki's hands clap . . . beginning of antiphonal game.
- Shot 45: M. S.
Interior
One group playing "Allegro."
- Shot 46: W. S.
Interior
Over Suzuki's shoulder as he claps again. This time both groups are seen as one ceases playing and the other begins.
This changeover and handclapping is to occur more than once.
- Shot 47: C. U.'s and E. C. U.'s
Interior
To be photographed as needed.
- Shot 48: W. S.
Interior
Children play Bach Menuet.
- Shot 49: M. S.
Interior
Dolly rows of children playing their Bach pieces.
- Shot 50: To finish: still open.
- Shot 51: Same as 5--opposite direction.

Filming

The Suzuki Workshop sponsored by Southern Illinois University at Edwardsville was selected as the site for the filming. The workshop was chosen for a number of reasons. (1) The workshop was five days in length, allowing ample opportunity for the most advantageous selection of film sequences. (2) There were here available a group of

children (with their mothers) trained in the Suzuki method by John Kendall, foremost American advocate of the Suzuki system. Mr. Kendall himself would be present at the workshop. (3) In addition, three other pupils could be brought to the workshop, two from Urbana, Illinois, trained under the supervision of the project director, and one boy from Seattle, Washington, trained by Miss Karla Kantner. This young man was selected because he was the most proficient among the children trained under the Suzuki system.

Approximately 30 children participated in the workshop. Of these, 25 were used in one large group scene in the film. The majority of film shots used a smaller group of six children, selected because of their proficiency and for photogenic qualities. This latter group represented a length of study from six months to two years. Ninety teachers were enrolled for the workshop, but these were in no way involved in the filming except as occasional onlookers. The site of the workshop was the Monticello College campus, Godfrey, Illinois.

The workshop situation presented an excellent opportunity to obtain realistic and spontaneous material. It also presented some problems, as the filming was done backstage, behind a curtain, in the auditorium where the workshop was housed. The front part of the same stage was usually occupied by conference speakers, and the two activities tended to interfere with each other.

The actual filming project was preceeded by a conference between the project director and Professor John Kendall, Clifford Cook, and Jack Pernecky. The conference was held June 14, the day before the

workshop opened; its purpose was to examine the projected script and consider possible changes. Several changes were made, including omission of the original first scene and a minimizing of the large group scenes. The latter decision was made in order to allow for more close-up shots of Mr. Suzuki as he worked directly with one child or a few children. The group decided that the film should focus upon Mr. Suzuki at the outset, making the first introduction of him an informal one, as he helps the child to tune and immediately thereafter begins to teach the pupil the first thing which comes into his mind. After the spontaneity of this scene, the film develops in a systematic fashion to illustrate objectives and teaching procedures in the order followed by the Suzuki method.

One of the major concerns in planning the film was to dispel the erroneous conception that Suzuki's teaching is primarily a group method. This concept has arisen from the earlier Japanese films which emphasize large group scenes. Thus, in writing the narration and planning the sequences, emphasis was placed upon the individual nature of the method and the use of group experiences primarily for recreation and inspiration. For this reason, some additional footage was taken in Urbana, Illinois, after the workshop had terminated; more individual shots were needed, so two local youngsters were used to pinpoint details felt to be lacking in the workshop film.

The University of Illinois Film Service was employed to do the filming. Their crew, headed by Mr. Jesse Barr, worked on location for the five days of the workshop, June 15 through June 19. Most of the filming was done using two cameras simultaneously, to obtain wide angle shots

as well as close-ups. Scenes were taken with or without sound, as needed.

Mr. Suzuki did not arrive at the campus until midmorning, Tuesday, June 15. His first day's schedule was heavy and so he was not called on for filming until late afternoon. A preliminary conference between Mr. Suzuki and the project director found the former to be in complete agreement with the prepared script and with all points of the filming. Throughout the entire undertaking he was cooperative, untiring and helpful in all situations. One of the most valuable occasions of the workshop was an unscheduled exchange of teaching ideas between Mr. Suzuki and the project director, held informally on the evening of June 16 with some of the workshop participants present. Later he commented, "In Japan I cannot exchange ideas with others in the profession and cannot learn about new ideas in violin playing. Therefore I have to rely entirely upon myself."

As the filming proceeded, every effort was made to maintain the quality of spontaneity in the children. To keep these young pupils fresh and natural was important to the effectiveness of the film; therefore, a regular program of entertainment, refreshments, recreation, and games was instituted by the mothers and student assistants to counteract the effect of hot lights and sustained periods of filming. Scrutiny of the film footage revealed little trace of artificiality or rehearsed quality, showing that this problem was well solved.

The entire film was shot inside with artificial lights. This

was deemed advisable for the sake of continuity of operations, and to avoid possible interruptions from the weather. The total footage exposed on two cameras amounted to 3,767 feet. After the usual pruning and cutting of film was done by the University of Illinois Film Service, the remaining footage was scrutinized repeatedly by the project director. Scenes were selected on the basis of how well they fit into the tentative script, how well they illustrated some facet of teacher technique or pupil response, how successful they were as photography, and how appropriate their time length was in relation to the narrative and to the rest of the film.

The preparation of the narration was assigned to Mr. Jack Pernecky of Northwestern University, Evanston, Illinois, and Mr. Clifford Cook, Oberlin College, Oberlin, Ohio. Their script was to be adapted to the film by Mr. John Kendall and the project director. Owing to some confusion in the mails, Mr. Cook failed to receive the materials necessary for completing his assignment, so Mr. Pernecky's draft was used as a basis for the final narrative. In its final version as revised and expanded by Mr. Kendall and the project director, the film narration describes much of the pedagogy of the Suzuki Talent Education Movement, and discusses the philosophy that forms the basis for the movement. The narration also offers some description of the personality and attitude of Mr. Suzuki as he works with children.

Credits given in the film to:

U. S. Department of Health, Education and Welfare, Office of Education,
Arts and Humanities Branch, Dr. Harold Arberg, Music Education
Consultant, sponsor.

The Board of Trustee of the University of Illinois, Urbana, Illinois, contractor.

The American String Teachers Association, Paul Rolland, President, whose members have planned and carried out the project.

Southern Illinois University, Edwardsville, Illinois, for use of rented space and facilities during the Suzuki Workshop at Monticello College, Godfrey, Illinois.

The University of Illinois, Motion Picture Service, Byrl Sims, Director, Jesse W. Barr, Film Project Director.

Project Director: Professor Paul Rolland, University of Illinois, Urbana.

Associate Director: Professor John Kendall, Southern Illinois University, Edwardsville.

Research Associate: Professor Richard Colwell, University of Illinois.

Advisors: Professor Jack Pernecky, Northwestern University, Evanston, Illinois; Professor Clifford Cook, Oberlin Conservatory of Music, Oberlin, Ohio.

Background Music: University of Illinois Symphony Orchestra, Professor Bernard Goodman, Director.

The Cast:

Shinichi Suzuki, Founder, Talent Education Institute, Matsumoto-Shi, Japan.

Sarah Clyde, Edwardsville, studied 1-1/2 years, student of John Kendall.

Chris Durham, Edwardsville, studied 1 year, student of John Kendall.

Joanna and Lisa Yeh, Urbana, studied 6 months, students of Virginia Farmer.

Soloist: Aaron Lawrence, studied 2 years, Seattle, Washington, student of Karla Kantner.

Other children from Edwardsville and East St. Louis, Illinois, from the class of John Kendall.

Summy-Birchard Company, Evanston, Illinois, for permission to use

selections from the "Listen and Play" Books of John Kendall.

Hitachi, Ltd., Japan, for permission to use a brief opening scene from the film: "Happy Children of Japan."

CHAPTER III

DATA

Narration for Suzuki Film

Introduction

(1) This is what Shinichi Suzuki says concerning his Talent Education Movement in Japan: "About thirty years ago I came to a realization which overwhelmed me with astonishment. I realized that all children throughout the world are able to speak their native language with fluency. The natural process of learning their native language enables them to develop their linguistic ability to an extremely high level. Thus, I realized that any child will be able to display highly superior abilities if only the correct methods are used in training and in developing these abilities. The method of education which I have been using thus far is nothing but this native language method, applied to violin teaching without any essential modifications."

Mr. Suzuki started his Talent Education Movement in violin teaching about twenty years ago following World War II. His methods of teaching very young children were so successful that today they are being discussed and copied both in America and in many other parts of the world.

(2) Mr. Suzuki's first visit to America took place in 1964 when he

brought ten of his young students for a series of concert-demonstrations. Their phenomenal performance aroused such enthusiasm that Mr. Suzuki was immediately invited to present a number of workshops for teachers during the summer of 1965. This film was photographed in June, 1965, during the Suzuki workshop jointly sponsored by Southern Illinois University of Edwardsville, and the American String Teachers Association.

(3) The children, accompanied by their mothers, come to the lesson with great anticipation. The responsibility of each child is encouraged from the beginning; he is taught how to take care of his own instrument, then expected to do so.

(4) The joy of creating music is evident as these young violinists play. The students of Mr. Suzuki frequently gather together to demonstrate their accomplishments for other students, mothers, and their teacher. The object is not to foster competition, but to provide an opportunity for recreation and playing for one another. When students hear good performance by others, it helps them to improve their own playing. Meeting in a group also gives the teacher an opportunity to explain his teaching principles to the entire group as well as to the mothers.

The group activity, as observed in this film, is primarily a musical recreation for the youngsters. Essentially, Mr. Suzuki's method of instruction is through private lessons--that is, one student attending the lesson with his mother. Other students and parents often attend and observe, however. Active listening and observing are integral parts of the learning process.

(5) Just as a child learns his mother tongue in the most natural

fashion, by listening and imitation, he will learn to play the violin the same way. He has already listened many times to the recording of the piece he is learning, and now the teacher shows him how to handle the instrument and how to produce the sounds. Not only does the child learn to play the musical phrases correctly, but he must also learn the essentials of good playing form--correct stance, holding the instrument and bow properly. Mr. Suzuki is shown helping Sarah in her posture and manner of holding the violin. The stance is flexible, with the body weight gently balanced. A tall posture is encouraged. The left hand is brought well to the right side of the violin-neck. The base of the knuckles is in line with the fingerboard without clutching the neck. The fingers are curved and the tips of the fingers press the string. When the middle of the bow is being used, the right arm and the bow are in a plane forming a square; the bow and upper arm are approximately parallel.

(5a) Mr. Suzuki teaches his Perpetual Motion by starting with single notes. Occasionally he plays in unison with the child to help and encourage him. Mr. Suzuki's manner of instruction is one of encouragement, gentleness, patience, and sincere interest in the child's development. Without enthusiasm and warmth, no teaching can be completely effective.

Listening to Records*

(6) The listening program at home is a vital part of the learning

*Underlined titles to be superimposed on scenes.

process. Mr. Suzuki says: "An ear for music is something which has to be acquired by listening, and the sooner this is begun, the more effective it will be. It is evident that an ear for music is a human aptitude which can be developed only by listening. If a child is brought up day after day in an atmosphere of good music, there can be no doubt that he will eventually grow up into a young person with an excellent ear for music. Listening may be active or passive; as long as the music is audible, the human being will unconsciously absorb it, making it part of his experience."

Suzuki Teaches Mothers

(7) The role of the mother (in some cases the father) is a basic aspect of Suzuki's entire method. The mother attends every private lesson, in fact, she is given the instruction at the beginning. She then becomes the teacher at home. She practices with her child every day. This daily attention by the mother is the key to the child's proper development, attitude, discipline, and responsibility towards practice and music in general.

(8) The mother helps the child with patience and understanding. Progress in the early stages is normally very slow. It may take several weeks before the child can execute even the simplest movement acceptably. The mother and teacher continually praise the child, always encouraging rather than criticizing. A general air of gentleness, warmth, and confidence is always present.

(8a) During the earliest stages the thumb may be placed on the frog, as shown, to simplify matters. Later the bow-grip is refined and should

have a balanced, well-rounded appearance. All the fingers are curved; none of the joints must freeze or cave in; yet the bow is held with a degree of firmness.

(9) While the mothers work with the children, Mr. Suzuki carefully watches their approach and makes helpful suggestions to improve their teaching.

(10) The "Lift and Set" exercises train the student to control the placement of the bow on the string gently yet decisively, and help him to develop a bow grip which is both firm and flexible.

The Basic Rhythm

(11) This rhythm is basic to violin playing since it occurs in many different kinds of music and combines two of the basic bow-strokes. It is appealing to the children, who first learn to execute it in the most secure part of the bow, at the middle. In playing the pattern, the student must produce not only accurate rhythm, but also a precise beginning and ending of the staccato notes, with good posture and efficient motions. In fact, this rhythm serves continuously as a vehicle to learn correct bow-control. It may take many weeks before all this is accomplished and the student repeats this bowing at each lesson until he achieves an accurate performance.

Stop, Think, Listen

(12) In learning a new piece, fumbling is avoided by the "stop, think, listen" approach. Here, Joanna plays the scale. Place the bow first, then move it; stop, think; place the finger, play, and listen. Stop;

replay if wrong or go to the next note. The main principle here is that the bow is always set on the string before moving it, and the finger stops the string before the bow moves.

Mobility and Flexibility

(13) In order to free the body from tension, the children move around, bend, and turn while playing. They must have a good command of the pieces in order to play them while engaging in these maneuvers. Such training enables the child to loosen up and correct any flaws in his posture.

(14) Mr. Suzuki here teaches Sarah how to stop the bow precisely without choking the sound. This technique is one of the most important in bow control; it serves as a basis for more advanced bowings and for the introduction of the fingers. The child must acquire the habit of accurate tone imitation; she must be able to replay a phrase with the exact speed, tone quality and nuance as that used by her teacher.

Intonation Game

(15) Playing in tune requires constant attention and care. An interesting approach in developing good intonation is the "Fix-It" game. Here the mother plays; then Joanna listens carefully, and determines whether the playing is in tune. Then she moves the mother's finger until the pitch is correct. After a while, the child becomes quick in making corrections. She comes to realize that excessive finger-pressure makes adjustment very difficult, and she develops more sensitivity to her own intonation problems.

(16) The learning of "Twinkle-Twinkle" is an example of Mr. Suzuki's method of teaching by listening and imitation. The student listens closely not only to the melody and rhythm, but to the tone quality and the style of bowing. The rote method frees the eyes of the student and enables him to observe the teacher's correct posture, left hand position, bow-grip, bowing, the portion of bow used, and other pertinent details. He must play the phrase with the exact tone, inflection, rhythm, speed, and intonation as that of his teacher.

(17) Here, Aaron plays fluently the "Twinkle-Twinkle" variation. The results of methodical application of the Suzuki principles are evident in Aaron's performance. Good stance, good bowing form, and efficient motion; a clear exacting sound; steady rhythm and a precise execution of the detache and staccato bowing are evident.

Extending the Bow Stroke

(18) During the first stages of instruction, only the middle portion of the bow is used. After this stroke is established and the student is secure in his bow-control, the other parts of the bow are used for the same strokes. Finally the entire bow is used with a single sweeping stroke. Here Mr. Suzuki demonstrates this technique in a most convincing manner.

(19) A well-balanced stance is acquired by placing the feet slightly apart, with the right foot slightly back, weight resting primarily on the left foot. An erect body posture is encouraged without the violin being held too high.

(20) Here a group of mothers who began violin study with their children demonstrate their skill. Many parents, who have secretly wanted to play an instrument, find Mr. Suzuki's approach an opportunity to realize this ambition. Many parents who assumed that it was impossible for them to learn are surprised to find what they can do. Although Mr. Suzuki jokingly says that the parents are "hopeless" when compared with the high standards he demands of the children, these mothers show that they can play the tunes creditably, with good form and good intonation. They learn to play the violin to a certain extent as a fringe benefit.

(21) Mr. Suzuki teaches many techniques through the medium of "games." The games not only appeal to children, but they simplify the idea and approach. The children grasp the idea more quickly and retain it better if taught this way. Here Joanna plays the "Straight Bowing" game.

(22) Antiphonal games may be played between teacher and students, between two students or groups of students, and between advanced and younger students. The children do not compete with one another, but the older students serve as models for the younger ones and try to be helpful in every way possible. Here three of Mr. Suzuki's advanced students give a wholesome example to the younger pupils. This feature, according to Mr. Suzuki, is one of the main purposes of his class lessons, which are arranged more for motivation and recreation than for actual teaching.

(23) Aaron and Sarah play a Bach Menuet. In the Suzuki method, each student studies the same repertory. In this way, students from

near and far may gather in groups to play together. The compositions in this basic repertory are of the finest quality and are selected with the purpose of introducing new technical and tonal possibilities.

Concerning repertoire mastery, Mr. Suzuki says: "Let us suppose that the student has become able to play a certain piece well. At this time, I will add another piece. We will then work on this second piece while still continuing on the first, and the lesson will include both pieces. As soon as the pupil can play both pieces quite well, I will add a third piece to his repertoire and work on all three. When finally a fourth piece has been added, the emphasis on the first piece will be reduced. This is the method by which I instruct beginners. While new pieces are added, emphasis is laid on refining the pieces already learned, thus increasing the performing skills little by little. In this way, a regular sequence is followed and the ability is developed to play all of the pieces which have been learned. As abilities are developed gradually, the skills accumulated will continue to increase and the student will retain the pieces in his repertoire."

(24) Aaron Lawrence plays the theme from Paganini's "Witches Dance."

(25) And so the man who has been called the "Pied Piper of Japan" enters into the lives of children of many countries. He believes that "all human beings are born with great potentialities; each individual has within himself the capacity for developing to a very high level. Education begins from the day of birth. We must recognize the amazing power of the infant who absorbs everything in his surroundings, thus increasing

his knowledge. If attention is not given during early infancy, how can the child's original power be developed? We must learn more about the conditions in which early human growth takes place."

"Cultural sensitivity is not inherited, but is developed after birth. The hereditary ability of the mind is measured by the speed with which it adapts to circumstances. It is wrong to assume that special talent for learning music, literature, or any other field is primarily inherited . . ."

This is the philosophy of Talent Education; this is the philosophy of Mr. Shinichi Suzuki.

Order of Scenes for Suzuki Film

<u>Scene</u>	<u>Time</u>	<u>Narration #</u>
(1) Japanese Film		1
(2) Entry-Full shot	:30	
Feet	:30	2
(3) General tuning and	:41	3
informal play		4
(4) Suzuki appears, helps to tune	:46	4
(5) Informal instruction; left hand freeze, discuss position of left hand	2:36	5-5a
(6) Suzuki plays with small group of chil- dren	:36	5
(7) Suzuki plays	:26	
(8) Listening to records	:46	6
(9) Suzuki with two mothers	1:05	7
(10) Mother and child	:26	8
(10a) Mother and child scene		8a
(11) Suzuki with two mothers and children	:46	9

<u>Scene</u>	<u>Time</u>	<u>Narration #</u>
(12) Suzuki and children, Lift and Set	:19	10
(13) Suzuki and children, Basic Rhythm	:27	11
(14) Suzuki with mothers, Basic Rhythm	:33	11
(15) "Stop-Listen-Play" by Joanna	1:20	12
(16) Suzuki and children march	:26	13
(17) Suzuki and children	:40	13
(18) Suzuki and Sarah	:56	14
(19) Mother and Joanna, Intonation Game	1:26	15
(20) Twinkle-Twinkle	:25	16
(21) Aaron plays Twinkle	1:03	16-17
(22) Suzuki shows extended bow technique	1:00	18
(23) Stance--Mary	:15	19
(24) Mothers play Twinkle	:45	20
(25) Straight bow game	:25	21
(26) Antiphonal games	:38	22
(27) Children and older group	1:05	22
(28) Aaron and Sarah	1:08	23
(29) Aaron--solo	1:20	24
(30) Aaron--solo	1:01	
(31) Large group	:41	25
Take Leave	:26	25
(32) Suzuki Solo	1:30	Suzuki Interview

Description of Scenes

1. The film begins with some borrowed scenes from the Japanese film, "Happy Children of Japan." During the brief introductory scenes, the history and principles of Suzuki's Talent Education program are briefly explained by the narrator.
2. The introduction melts into an American scene in which we see children with violin cases walking to their lesson, accompanied by their mothers.
3. Prelude to a lesson. Children gather, tune their instruments, play informally some of their tunes. The responsibility of the child is fostered immediately; he must take care of his instrument and bow.
4. Suzuki comes in, joins the children, helps them to tune their instruments, and begins to help a child in positioning his instrument; then they both play together. The emphasis here is on the informality of the approach: Violin playing grows out of the home surroundings. The mother helps the child, accompanies him or her to the lessons and partakes in the instruction during the early stages. The joy of creating music is evident; no pressure is used but a child joins the activity when his curiosity is aroused. Gentleness and loving encouragement is the main expression in teaching and study.
5. The whole group plays with Suzuki. While Suzuki's approach is basically private instruction; that is, one student attending the lesson with his mother (perhaps another student may sit around

and listen), the children frequently gather together to play games, to demonstrate what they have accomplished. This is Suzuki's class lesson, basically a recreation for motivation of the child. The more students hear the good performances of others, the more they establish good concepts of playing. The group sessions also permit Mr. Suzuki to relate his teaching principles to the entire group as well as to the mothers.

6. Listening at home. A scene shows mother and child listening at home to the record player. Listening may be informal: The child may play with his toys while the phonograph plays. The tunes heard become familiar to the child; soon he will recognize them, hum them, finally play them.
7. Suzuki teaches the mothers. The first instruction is offered to the mother; her role is an integral part of the instruction. She can remember the instruction better than the child and follow up with it at home. Children are usually shy during the first lessons and are unwilling to subject themselves to teaching. Therefore no attention is paid to them at first, they merely sit by while the mother is being taught. Eventually, their curiosity brings them into the act: They want to do what mother is doing.
8. A scene showing the mother helping her child. Mr. Suzuki makes sure that the mother understands the basic techniques and is able to carry on with the instruction at home; she uses the same techniques and terminology as the teacher. The child will show greater interest in study if he pursues this in an appreciative and helping home

atmosphere.

9. Suzuki supervises one mother's teaching approach.
10. Suzuki demonstrates "Lift and Set" techniques. In this "game" the bow is placed on the string then lifted, first at the middle of the bow then at other places as well. The purpose of this "game" is to teach the technique of bow placement, a secure, firm, yet elastic bow grip, and to coordinate the movement of the bow with the entire arm.
11. Suzuki teaches the "Basic Rhythm" to a child. This rhythm consists of four sixteenth and two staccato eighth notes, repeated on the open string, later on fingered notes. This rhythm is employed in many baroque works, such as the opening of the D Minor Concerto for Two Violins by Bach, one of the standard pieces of the Suzuki teaching repertoire. The rhythm is played with short and decisive strokes. The goal is to play this rhythm with a clean start and release and with a clear tone. It may take several weeks before the child is able to do this well, with good tonal results and also with a good bow-grip and correct posture. Without exception, the learning process of even the simplest element continues until the particular technique is accomplished. Suzuki also teaches the "Basic Rhythm" to the mothers who learn this technique so that they can help the child at home.
12. The "STOP, THINK, PLAY." In learning a new piece, plenty of time is given to the child to coordinate his movements. The basic principle here is that the bow is always set upon the string before

it is moved, and the finger is set on the string before the bow is moved. Hence the child stops before the next note, thinks, sets his finger, then plays with the bow. After a number of repetition with stops, one child is encouraged to play fluently.

13. Children march as they play the basic rhythm. An important principle in Suzuki's teaching is to maintain freedom of body movement during violin playing. For this reason, the children are lead through "games" in which they march as they play. The musical concept and the playing movements are so deeply ingrained into the child that he must be able to walk, talk, turn, kneel, and bend while in playing without getting mixed-up. The scene shows games in which the children turn around, bend, left and right, kneel down while playing. These gymnastics help to develop the child's coordination and body freedom.
14. "In this scene," Suzuki teaches Sarah, "please to please, please the child to imitate not only the exact tones, but also the tone quality, the dynamics, and the speed of the fragment. She must stop the bow for staccato tones without scratching or choking the sound."
15. Intonation game. In this game, the child is asked to operate the mother's fingers in playing a tune. A tune is used which the child knows well; the mother purposely plays out of tune, and the child adjusts the fingers. The same game may be played between two children and gives good opportunity for the testing of a child's ear.
16. Antiphonal games are played to develop alertness and thorough knowledge of each fragment of the piece. In this scene, "Twinkle-

"Twinkle . . ." is played with children taking turns in playing the various sections of the piece. They must take their turn without the slightest delay in the music.

17. Fluent playing by Aaron of "Twinkle-Twinkle . . ."
18. In this scene Suzuki shows how to extend the bowing range. For a considerable time, only the middle portion of the bow is used; when the student is secure at the middle, the basic rhythm is then played at various parts of the bow with flexibility in the fingers and wrist (although never so much that control is lost). Finally, longer strokes are played, eventually with the whole bow.
19. This scene demonstrates good posture and stance. The feet are slightly separated, right foot a little farther back. The weight is rather on the left foot which is slightly forward.
20. In this scene, the mothers demonstrate their skills in playing "Twinkle-Twinkle . . .". Although, according to Mr. Suzuki, the mothers' violin venture is "hopeless"--when compared to the high standards he required from the children, they indeed play the tune respectably, with nice forms and good intonation. Interestingly enough, the mothers do have a secret ambition to learn to play, and finding a good excuse in helping their youngsters, they learn to play themselves to a certain degree.
21. Suzuki teaches a number of techniques through games. These games appeal to children and help to establish good habits of playing. Here the "Straight Bowing" game is illustrated.

22. In this scene, antiphonal games are played again; Suzuki claps, and thus gives a signal to one group or another to enter at the exact spot. According to Suzuki, the most important aspect of his class sessions is that through listening to the more advanced students, the younger ones are motivated and also become acquainted with the repertoire which they will learn later. The "antiphonal games" are played in this scene between older advanced students of Suzuki and the children. The artist students play a phrase and the youngsters try to imitate them eagerly. Each phrase is repeated many times and the children are challenged to play as well as their elders.
23. In this scene, two of the more advanced children play a Bach Menuet as antiphonal game. Mr. Suzuki employs a remarkably fine musical repertoire. After the children learn "Twinkle-Twinkle . . ." with a number of rhythmic variations, and a few folksongs, they move on the pieces of genuine musical content, each having a definite purpose to develop certain playing skills and musical concepts.
24. The most advanced of the children, Aaron Lawrence, plays the Theme of Paganini's "Witches' Dance." The young boy is in fine shape, plays with precision, good tone, fine posture, and is a credit to his teacher, Miss Karla Kantner of Seattle, Washington.
25. In a final scene of the children, a large group of youngsters join the main characters engaged thus far, in merry playing of "Twinkle-Twinkle . . ." and finally we see the group of main characters take leave after packing up their cases and bidding good-bye to Mr. Suzuki. In this scene the narrator reiterates some of the basic

principles of Mr. Suzuki's teaching. The narration continues into the next scene in which Mr. Suzuki plays a folksong taught to him by his mother; while Mr. Suzuki plays in the background, his own words are heard in somewhat broken English, giving some of his ideas and philosophy which are now spreading all over the world among teachers and students of our beloved instrument, the Violin . . .

CHAPTER IV

EVALUATION AND CONCLUSIONS

The final film is 30 minutes in length in color, with the exception of a brief introductory sequence borrowed from the Hitachi Company of Japan, producers of the film "Happy Children of Japan." This sequence shows a large crowd of small children performing the Bach Double Concerto in a stadium in Japan. The scene, in black and white, takes about 1-1/2 minutes, during which the history of the Suzuki Movement is briefly narrated.

The finished film with its narration appears to give the viewer a good insight into the basic principles of the Suzuki Method of violin teaching as well as an introduction to his teaching of fundamentals. Mr. Suzuki's teaching is elusively simple; his ideas are now widely circulated, but beyond these it is his perseverance, patience, and human warmth which are in large part responsible for the phenomenal success of his teaching and that of his assistants. These qualities are difficult to pin-point in brief camera shots, yet they have been caught

on the film to a satisfactory extent, and are emphasized in the narrative as well. The pedagogical value of the film lies in the judicious selection of sequences which present, in order, his approach to a variety of fundamental violin problems. These sequences are accompanied by narrations which describe carefully the teaching technique and its objective. The combination of fine photographic illustration and carefully descriptive narrative make the film a highly satisfactory introduction to the Suzuki Method.

Because of the limited time provided by a single 30-minute film, the information is necessarily limited. Considering the unique nature of this project, it was deemed advisable to focus its contents upon certain basic fundamentals of the Suzuki Method. Therefore, a recommendation from the present project would be to follow up this film with others which would expand at some length the ideas introduced in this film, as well as bringing in other aspects of Mr. Suzuki's teaching techniques. The film does not deal with the teaching of advanced pupils; this phase of the instruction could also be the subject of subsequent films. Such films are feasible either with or without Mr. Suzuki's presence.

The film is primarily directed to the string teacher or to the individual interested in becoming a teacher of the Suzuki techniques. It would also greatly aid the parent whose child is undergoing this type of instruction. In addition, the film can have value as a motivating force for the promotion of string teaching as a whole, especially at the pre-school level. It should serve very well for PTA meetings and for showing to mothers interested in music instruction. Its value for string

pupils has not been determined; pupils of junior high and high school age might tend to be scornful of the film's childlike contents; but for the pre-school and elementary school child, it may prove both enjoyable and useful as a teaching tool.